RECORDED VERSIONS GUITAR

AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

BEN HARPER AND RELENTLESS7

WHITE LIES FOR DARK TIMES

HAL LEONARD

RECORDED VERSIONS GUITAR

AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

BEN HARPER AND RELENTLESS7

WHITE LIES FOR DARK TIMES

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Music transcriptions by Pete Billmann and David Stocker

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Number With No Name

Words and Music by Ben Harper, Jason Mozersky, Jordan Richardson and Jesse Ingalls

Gtr. 1: Open D tuning, Capo IV:
(low to high) D-A-D-F♯-A-D

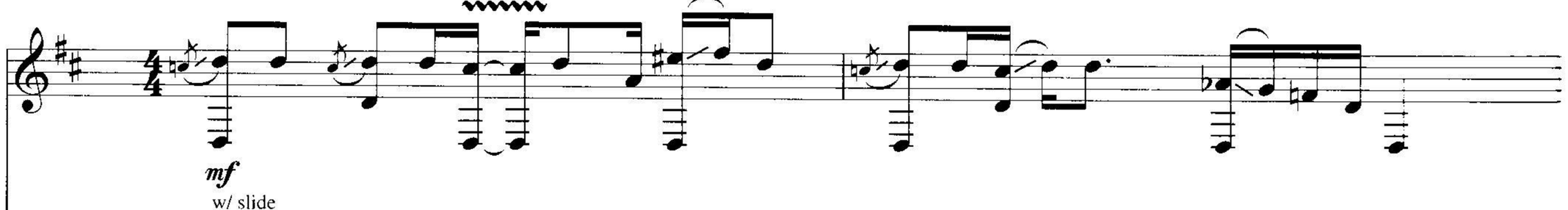
Intro

Moderately ♩ = 85

F♯7

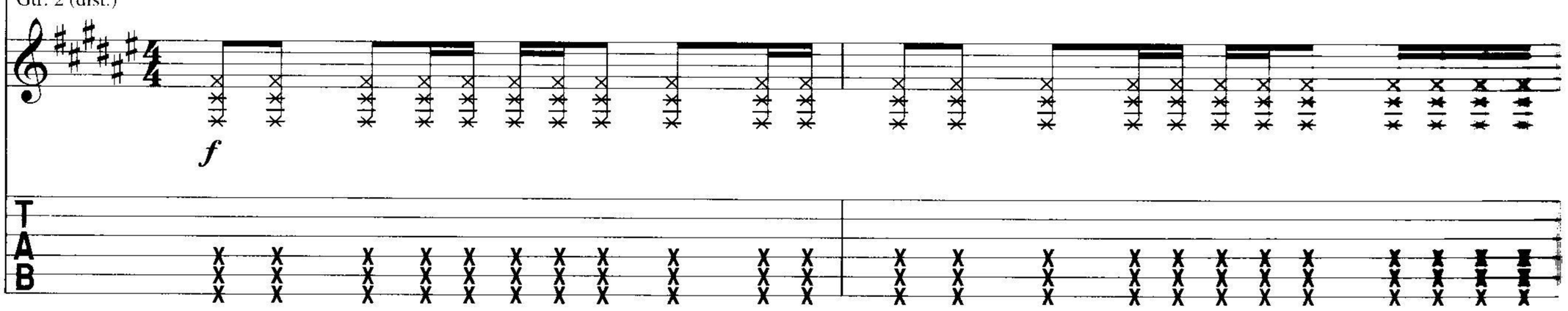
**(D7)

*Gtr. 1 (slight dist.)

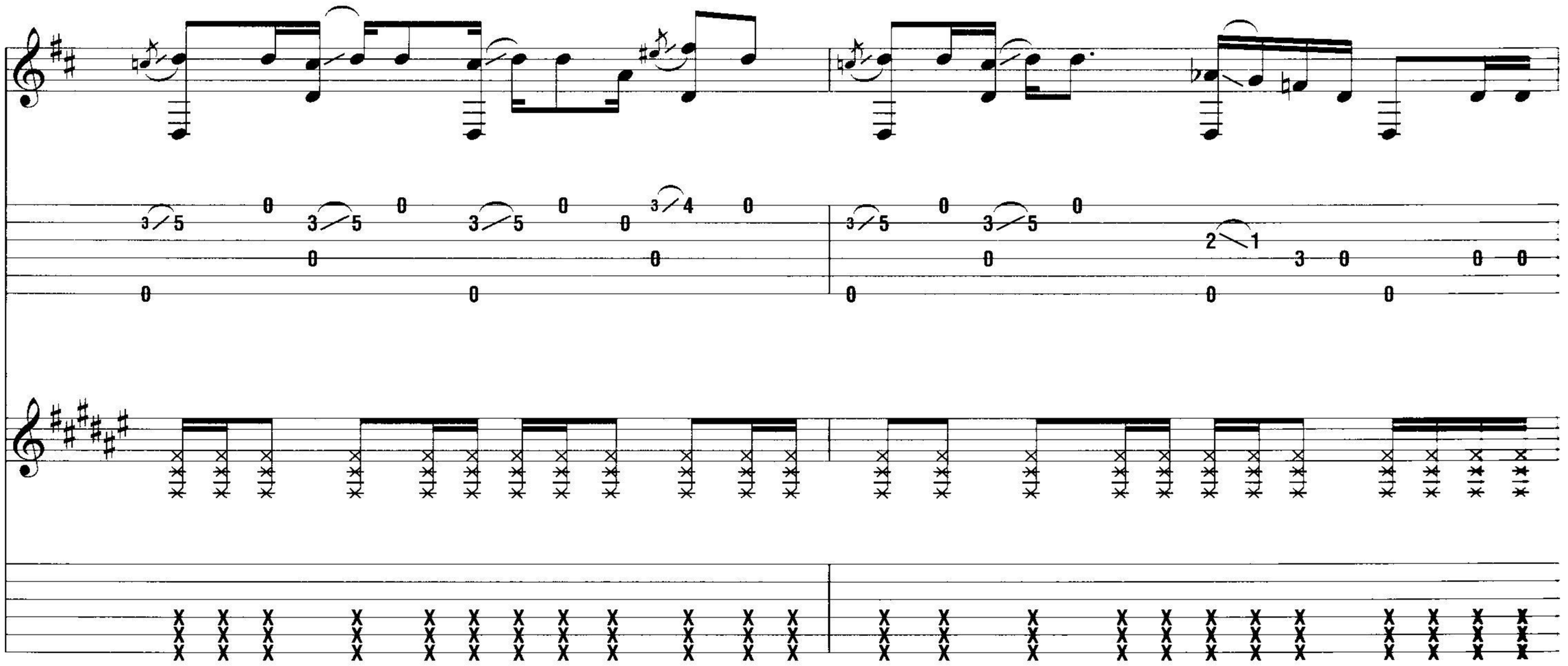


*Lap steel arr. for gtr.

Gtr. 2 (dist.)



**Symbols in parentheses represent chord names respective to capoed guitar.
Symbols above represent actual sounding chords. Capoed fret is "0" in tab.
Chord symbols reflect basic harmony.



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F♯7
(D7)

*T = Thumb on 6th string

Verse

F♯7
(D7)

1. I'm ser - e - nad - ed by a cho - rus of a thou - sand burn - ing cig - a - rettes.

You've been tak - in' chanc - es, ma-ma, while I've been plac - in' bets.

let ring - let ring - let ring - let ring -

T T T T

A7
(F7)

So, tell it to the ash - es, they'd know we served.

T T T T

F♯7
(D7)

It may be good for the soul, but it's hard on the nerves.

let ring

let ring

let ring

let ring

Chorus

B (G) A (F) F♯ (D) N.C. B (G) A (F) F♯ (D) N.C.

The ver - y thing that drives you candrive you in - sane.

Gtr. 3 (slight dist.)

f

Gtr. 1

Harm.

Gtr. 2

*Vocals doubled, next 10 meas.

B A F♯ N.C. B5 E A5 F♯ N.C.
(G) (F) (D) (C) (F5) (D)

Got a head_ full of thought crimes__ and a num - ber with no_____ name.

Harm.

7

Harm.

B A F♯ N.C. B A F♯ N.C.
(G) (F) (D) (G) (F) (D)

Got an e - lev - enth hour_ Je - sus_____ and a mouth_ full of blame._

Rhy. Fig. 1

Harm.

Harm.

B A F♯ N.C. E A F♯ N.C. E A

(G) (F) (D) (C) (F) (D) (C) (F)

Cas - ket lined with sil - ver dol - lars and a num-ber with no name. A num-ber with no

End Rhy. Fig. 1

Harm.

let ring

let ring

Interlude

F♯7

(D7)

name.

let ring

let ring

let ring

let ring

Gtr. 3 tacet

Gtr. 1

Gtr. 2

let ring

1/2

Verse

F♯7

(D7)

2. There's no-where to run, I got no one to tell.

My face has be-come a mask and, a, I'm not wear-in' it well.

A7
(F7)

For five _ days straight _ I've _ been breath - in' fire. _____

let ring - -┤

F♯7
(D7)

Don't have room ____ on my bod - y ___ for an - oth - er scar. ____

let ring - -┤ let ring - -┤ let ring - - -┤

Chorus

B (G) A (F) F♯ (D) N.C. B (G) A (F) F♯ (D) N.C.

The ver - y thing that drives you, can drive you in - sane.

Gtr. 3

Gtr. 1

Harm.

Gtr. 2

*Vocals doubled, next 7 3/4 meas.

B (G) A (F) F♯ (D) N.C. E (C) A (F) F♯ (D) N.C.

Got a head full of thought crimes and a num - ber with no name. Got an e -

Gtr. 3: w/ Rhy. Fig. 1

B (G) A (F) F♯ (D) N.C. B (G) A (F) F♯ (D) N.C.

lev - enth hour Je - sus try - in' to ex - plain. A

Gtr. 1

Gtr. 2

B (G) A (F) F♯ (D) N.C. E (C) A (F) F♯ (D) N.C.

cas - ket lined with sil - ver dol - lars and a num - ber with no name, a

E (C) A (F) F♯ (D)

num-ber with no name.

Gtr. 3 tacet

Shouted: (One, two, three.)

Gtr. 3

Gtr. 1

steady gliss.

f w/ dist.

Gtr. 2

Guitar Solo

B (G) A (F) F♯5 (D5) B (G) A (F) F♯5 (D5)

Gtr. 1

*w/ octaver

*Set for one octave above.

Gtr. 2

B (G) A (F) F♯5 (D5) E (C) A (F) F♯5 (D5)

B (G) A (F) F♯5 (D5) B (G) A (F) F♯5 (D5)

B (G) A (F) F♯5 (D5) E (C) A (F) F♯5 (D5)

E (C) A (F) F♯7 (D7)

Outro

octaver off

w/ slight dist.

mf

let ring *let ring* *let ring* *let ring*

let ring

let ring

let ring

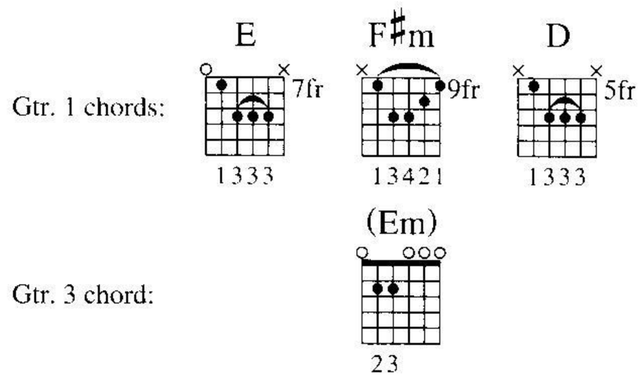
let ring

let ring

let ring

Up to You Now

Words and Music by Ben Harper, Jason Mozersky, Jordan Richardson and Jesse Ingalls



Gtr. 3: Capo II

Intro

Moderately fast ♩ = 120

N.C. *F♯m F♯sus2 Dsus2

Riff A

**Gtrs. 1 & 2 (slight dist.)

(Drums)

mf

***w/ delay

let ring *let ring* *let ring*

T 10 9 5 5
A 9 9 9 5 5 5
B

*Chord symbols reflect implied harmony.

**Composite arrangement

***Set for dotted eighth-note regeneration w/ 2 repeats. Gtr. 1 only.

F♯m F♯sus2 Dsus2 Dmaj7

1. You can run

End Riff A

let ring *let ring* *let ring*

10 9 9 5 3 2
9 9 9 5

Verse

F♯m Dsus2

a - way from home, but

Riff B **End Riff B**

let ring *let ring*

10 5
9 5

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Gtrs. 1 & 2: w/ Riff B

F♯m Dsus2

you can't run a - way from your pain. Now,

F♯m F♯sus2 Dsus2

I sit here a - lone. There's al -

Riff C

Gtrs. 1 & 2

let ring *let ring* *let ring*

10 9 5 5

9 9 9 5 5 5

F♯m F♯sus2 Dsus2

ways some - one else to blame.

End Riff C

let ring *let ring* *let ring*

10 9 5 5 0 X X

9 9 9 5 5 0 X X

Chorus

E F♯m

It's up to you now.

Rhy. Fig. 1

D E

It's up

F♯m D E

to you now. Don't wan - na be your bro -

End Rhy. Fig. 1

F♯m E F♯m

ken dream. We've run out of fate some - how. And it's

D C♯5 Bm

up. up to you now.

Interlude

Gtrs. 1 & 2: w/ Riff A

F♯m F♯sus2 Dsus2

F♯m F♯sus2 Dsus2 Dmaj7

2. I have to hide

Verse

F♯5 D5

from my own face

Gtr. 2 (slight dist.) Gtrs. 1 & 2

mf

9 5 (5)

Gtr. 1 tacet

F♯5 D5

now that we have fall - en from grace.

Gtr. 2 Gtrs. 1 & 2

9 (9) 5

Gtrs. 1 & 2: w/ Riff C

F♯m F♯sus2 Dsus2

3

Arms that hold you close are the arms that hold you back

F♯m F♯sus2 Dsus2

while your whole world is un - der at - tack.

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

E F♯m D

It's up to you now.

E F♯m D

It's up to you now. I

E F♯m E

stum - ble to your al - tar with my knees bent, my head bowed.

*Gtrs. 1 & 2

*Composite arrangement

F♯m E D

And it's up

Bm

to you now,

Interlude

F♯m
*(Em)

G♯m11♭9
(F♯m11♭9)

ow.

**Rhy. Fig. 2

Gtr. 3 (clean)

mp

**Arppegiation omitted on recall.

Riff D1

Gtr. 2

2

4

Riff D

Gtr. 1

2

(2) 4

*Symbols in parentheses represent chord names respective to capoed guitar.
Symbols above represent actual sounding chords. Capoed fret is "0" in tab.

A6
(G6)

Bm9
(Am9)

End Rhy. Fig. 2

End Riff D1

5

2

End Riff D

5

(5) 7

7

Gtrs. 1 & 2: w/ Riffs D & D1
Gtr. 3: w/ Rhy. Fig. 2

F♯m (Em) | G♯m11♭9 (F♯m11♭9) | A6 (G6) | Bm9 (Am)

F♯5 (E5) | G♯5 (F♯5) | A5 (G5) | B5 (A5) | C♯5 (B5) | N.C. | D (C)

Gtr. 3

Rhy. Fig. 3

End Rhy. Fig. 3

*Gtrs. 1 & 2

*Composite arrangement

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)

F♯5 (E5) | G♯5 (F♯5) | A5 (G5) | B5 (A5) | C♯5 (B5) | N.C. | D (C)

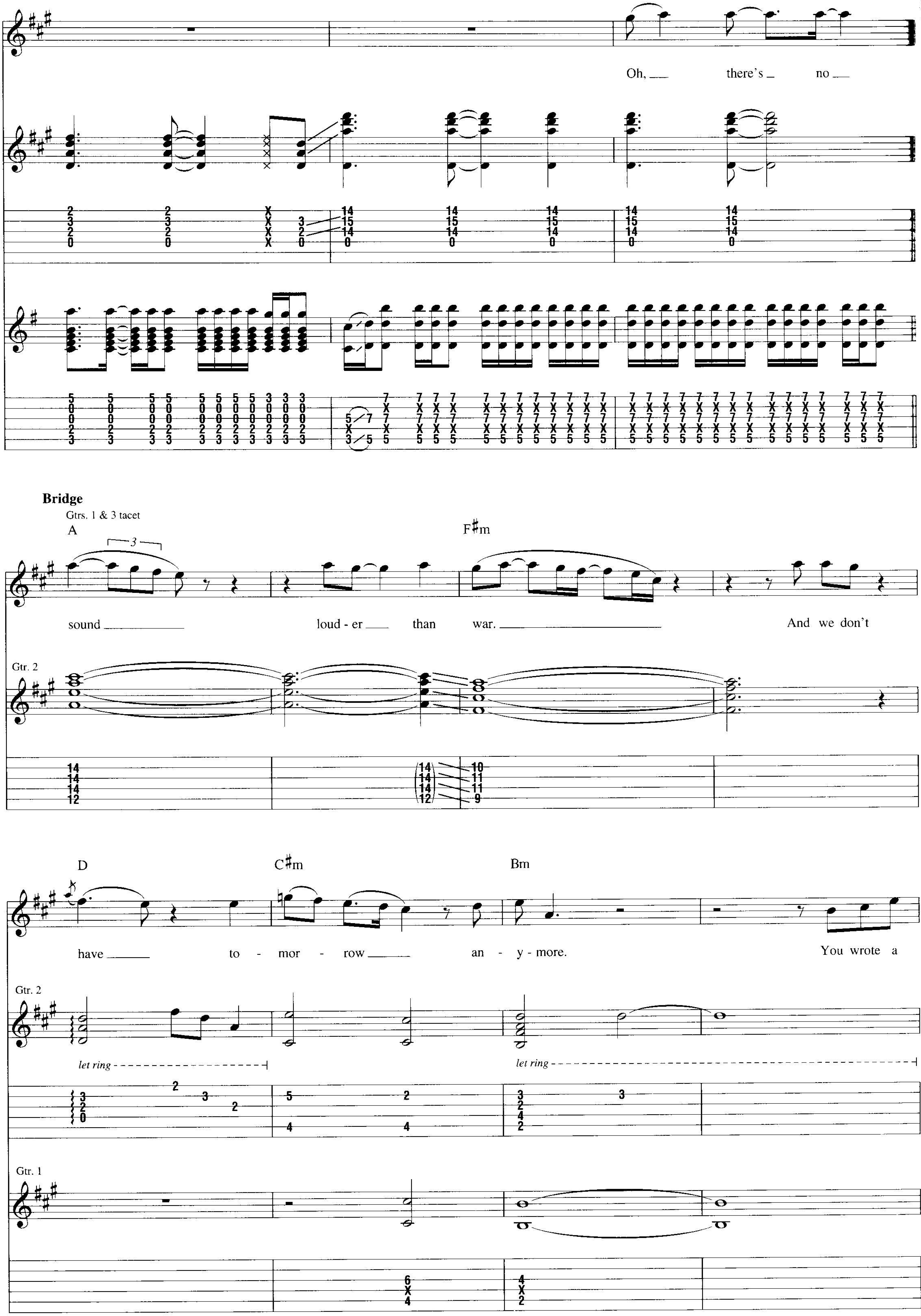
F♯5 (E5) | G♯5 (F♯5) | A5 (G5) | B5 (A5) | C♯5 (B5) | N.C. | D (C)

Gtr. 3

F♯5 (E5) | G♯5 (F♯5) | A5 (G5) | B5 (A5) | C♯5 (B5) | N.C. | D (C)

Gtrs. 1 & 2

Gtr. 3


Oh, there's no
Bridge
Gtrs. 1 & 3 tacet
A
F♯m
sound louder than war.
And we don't
Gtr. 2
D
C♯m
Bm
have to-morrow an-y-more.
You wrote a
Gtr. 2
let ring
let ring
Gtr. 1

Gtr. 1 tacet

A5 F♯m

list with all your de - mands, and you

Gtr. 2

Gtr. 1

Gtr. 2
divisi

D5 A Bm

mailed it to both of my hands.

*Gtrs. 1 & 2

let ring *let ring*

(Gtr. 1, cont. in slashes)

*Composite arrangement

Chorus

E F♯m

Gtr. 1

And it's up to you now.

Gtr. 3

Gtr. 2

D E

Oh, it's up, up

F♯m D E

to you now. My fist is full of ash -

F♯m E F♯m

(cont. in notation)

- es, ____ and my blood ____ is in the ____ ground. ____ So it's up, ____

Dmaj7 A Bm
(Cmaj7) (G) (Am)

Gtr. 1

Gtr. 3

let ring ----------

Gtr. 2

A
(G)

Dmaj7
(Cmaj7)

A
(G)

yes, it's

up,

it's up

Bm
(Am)

to you now.

(cont. in slashes)

Outro

(Em)

Gtr. 3

Gtr. 1

Gtr. 2

Shimmer and Shine

Words and Music by Ben Harper

Gtrs. 1 & 4: DADGAD tuning, capo III
(low to high) D-A-D-G-A-D

Intro

Fast ♩ = 153

N.C.

G5 B♭5 C5 F5
*(E5) (G5) (A5) (D5)

G5 B♭5 C5 F5
(E5) (G5) (A5) (D5)

(Drums)

Rhy. Fig. 1

**Gtr. 1 (dist.)

mf
w/ slide

***

*Symbols in parentheses represent chord names respective to capoed guitars. Symbols above represent actual sounding chords. Capoed fret is "0" in tab. Chord symbols reflect overall harmony.

**Lap steel arr. for gtr.

***Slide positioned halfway between the 8th & 9th frets.

G5 B♭5 C5 F5
(E5) (G5) (A5) (D5)

G5 B♭5 C5 F5
(E5) (G5) (A5) (D5)

1. It takes a ___

End Rhy. Fig. 1

Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

G5 B♭5 C5 F5
(E5) (G5) (A5) (D5)

G5 B♭5 C5 F5
(E5) (G5) (A5) (D5)

___ hun - dred ___ miles ___ of ___ love ___ to heal ___ a mile of ___ pain. ___

G5 B♭5 C5 F5
(E5) (G5) (A5) (D5)

G5 B♭5 C5 F5
(E5) (G5) (A5) (D5)

I nev - er say good - bye ___ to the sea, ___ and I ___ nev - er blow out a flame. ___ And I've got

Gtr. 2 (fuzz)

mf

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G5 (E5) B♭5 (G5) C5 (A5) F5 (D5) G5 (E5) B♭5 (G5) C5 (A5) F5 (D5)

white lies for dark times and I don't need your crutch.

G5 (E5) B♭5 (G5) C5 (A5) F5 (D5) G5 (E5) B♭5 (G5) C5 (A5) F5 (D5)

I'm kick - in' out stained glass win - dows and I'm ten - der to the touch.

Chorus

Gtr. 2 tacet

B♭5 (G5) F5 (D5) G5 (E5) E♭5 (C5)

Shim - mer and shine, we leave it all be - hind.

Gtr. 1 **Rhy. Fig. 2**

B♭5 (G5) F5 (D5) G5 (E5) E♭5 (C5)

A, shim - mer and shine, when you tell me that you're mine.

B♭5
(G5)

F5
(D5)

E♭5
(C5)

Shim - mer ___ and shine, ___ shim - mer and _____ shine. _____

P.M. P.M. - - - ┤ P.M. P.M. P.M. P.M. - - - ┤

End Rhy. Fig. 2

P.M. P.M. - - - ┤ P.M. P.M. P.M.

Verse

Gtr. 1 tacet

*G5 B♭5 C5 F5 G5 B♭5 C5 F5

2. Bring me the mus - ic for the rev - o - lu - tion. It, it puts my mind at ease _____ to know

Gtr. 3 (fuzz)

mf

w/ heavy compression
w/ fingers

*Chord symbols implied by bass, next 15 meas.

G5 B♭5 C5 F5 G5 B♭5 C5 F5

we're the prob - lem, we're the so - lu - tion, the cure _ and the dis - ease. _____

Riff A

End Riff A

Gtr. 3: w/ Riff A

G5 B♭5 C5 F5 G5 B♭5 C5 F5

But life is try - in' to force me, force me to trust

G5 B♭5 C5 F5 G5 B♭5 C5 F5

I've done all I can, I'll do what I must.

Gtr. 3

Gtr. 1

Chorus

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 3 tacet

B♭ F Gm E♭sus2

(G) (D) (Em) (Csus2)

Shim - mer and shine, we leave it all be - hind.

Gtr. 2

let ring *let ring* *let ring* *let ring* P.M.

B♭ F Gm E♭sus2

(G) (D) (Em) (Csus2)

Shim - mer and shine, when you tell me that you're mine.

let ring *let ring* *let ring* *let ring*

B♭ (G) | F (D) | E♭ (C)

Shim - mer and shine, shim - mer ___ and

let ring | *let ring* | *let ring*

Guitar Solo

Gtr. 2 tacet

(C♯) | F5 (D5) | E♭5 (C5) | B♭5 (G5) | A♭5 (F5)

shine. ___

Gtr. 4 (dist.)

mf
w/ slide
w/ fingers

Gtr. 2

let ring

Gtr. 1

P.M. P.M.

Gtr. 4

F5 (D5) | Eb5 (C5) D5 (B5) C5 (A5) Bb5 (G5) | Ab5 (F5) | F5 (D5) | Eb5 (C5) | Bb5 (G5) | Ab5 (F5)

Gtr. 1

F5 (D5) | Eb5 (C5) D5 (B5) C5 (A5) Bb5 (G5) | Ab5 (F5) | F5 (D5) | Eb5 (C5) | Bb5 (G5) | Ab5 (F5)

F5 (D5) | Eb5 (C5) D5 (B5) C5 (A5) Bb5 (G5) | Ab5 (F5) | F5 (D5) | Eb5 (C5) | Bb5 (G5) | Ab5 (F5)

Outro-Chorus

F5 (D5) | E♭5 D5 C5 B♭5 (D5) (B5) (A5) (G5) | A♭ (F) | E♭ (C)

3

Shim - mer and shine, we

*Gtr. 2

Riff C

mp

let ring *let ring*

*Two gtrs. arr. for one.

Gtr. 4

3

Gtr. 1

steady gliss.

Gtr. 4 tacet

Fm (Dm) | D♭sus2 (B♭sus2) | A♭ (F) | E♭ (C)

leave it all be - hind. Shim - mer and shine,

let ring *let ring* *let ring* *let ring*

Fm
(Dm)

Db sus2
(Bb sus2)

Ab
(F)

Eb
(C)

tell me that you're mine. We shim - mer and shine, shim - mer

Gtr. 2

let ring

Gtr. 1

Db
(Bb)

and shine.

End Riff C

let ring

15ma loco

Harm. w/ slide w/o slide

Harm. w/o slide

loco

w/ slide

Harm. w/ slide w/o slide

Harm. w/o slide

Gtr. 2: w/ Riff C

Ab
(F)

Eb
(C)

Fm
(Dm)

Db sus2
(Bb sus2)

And, shim-mer and shine, oh, tell me that you're mine.

Gtr. 1

A♭ (F) | E♭ (C) | Fm (Dm) | D♭sus2 (B♭sus2)

We shim - mer and shine, when we leave it all be - hind.

15ma loco

Harm. w/o slide / w/ slide

A♭ (F) | E♭ (C) | D♭ (B♭)

Shim - mer and shine, shim - mer

15ma loco | 15ma

Harm. w/o slide / w/ slide | Harm. w/o slide

and shine.

Gtr. 2

let ring

Gtr. 1

loco | 15ma loco | 15ma | loco | 15ma loco | 15ma | loco

Harm. w/o slide / w/ slide | Harm. w/o slide | w/ slide | Harm. w/o slide / w/ slide | Harm. w/o slide | w/ slide

Lay There and Hate Me

Words and Music by Ben Harper, Jason Mozersky, Jordan Richardson and Jesse Ingalls

Gtr. 1: Drop D tuning:
(low to high) D-A-D-G-B-E

Gtr. 5: Open D tuning:
(low to high) D-A-D-F♯-A-D

Intro

Moderately ♩. = 102

N.C.
(Drums)

**Dm7

2

Female: (Oo, oo, oo.

2

*Gtr. 1

mp
w/ fingers
let ring *let ring*

*Wurlitzer elec. pno. arr. for gtr.

**Chord symbols reflect implied harmony.

Voc. Fig. 1

Oo, oo, oo.

End Voc. Fig. 1

Oo, oo, oo.)

Verse

Dm7

Male: 1. Lay there and hate me, lay there and burn.

Gtr. 2 (dist.)

mf

Riff A

Gtr. 1

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One side to the oth - er, you toss ___ and turn. ___

End Riff A

Gtr. 1: w/ Riff A (2 times)

*C G

Nev - er trust a wom - an, nev - er trust a wom - an who loves the blues. _

Gtr. 2

*Chord symbols reflect overall harmony.

Bkgd. Voc.: w/ Voc. Fig. 1

Dm7

Mis -

take num - ber ___ one, I made it three times to - day. _

Bkgd. Voc.: w/ Voc. Fig. 1

We best talk o - ver how _ there's noth - in' left ___ to say. _____ I

C G

feel _____ like _ an un - der - paid _____ con - cu - bine _____ who's o - ver - stayed _ her wel -

Gtr. 2

let ring - - - - - *let ring - - - - -* *let ring - - - -* *let ring - - - - -* *let ring - - - - -* *let ring - - - - - -* *let ring - - - -*

Gtr. 1

Bkgd. Voc.: w/ Voc. Fig. 1

Dm7

- come. ____ You gave _

Gtr. 2

let ring - - - - - | *let ring - - - - -* | *let ring - - - - -* | *let ring - - - - -* | *let ring - - - - -* | *let ring - - - - -* | *let ring - - - - -*

Gtr. 1

Gtr. 3 (clean)

mf

Chorus

Gtrs. 1 & 2 tacet

Dm7 *Dm7/C

___ me an eight - page let - ter, ___ front _ and back, _

Gtr. 3 **Rhy. Fig. 1**

*Bass plays C.

Bm7♭5 B♭maj7

writ-ten in your fa - v'rite col - ors: _____ blood ____ and _____ black.

End Rhy. Fig. 1

Gtr. 3: w/ Rhy. Fig. 1

Dm7 Dm7/C

Choose your words as care - ful as ___ you'd choose _ your own _ grave stone. You

Gtr. 2

Bm7♭5 B♭maj7

lay there _ and hate _ me, bet - ter than ___ be - in' a - lone. ___ Had to

Dm7 Dm7/C

fight your way in, ___ you got ___ to fight ___ your way out. ___

Gtr. 2

Gtr. 3

Bm7♭5 B♭maj7

Ain't no fool like the fool you love, so let me hear you shout, yeah.

1 1/2

Interlude

Gtrs. 2 & 3 tacet

Bkgd. Voc.: w/ Voc. Fig. 1

Dm7♯13

3

Verse

Dm N.C.

2. Shake down, break down, just can't sit still. You cut off your hair and sold it for your

Bkgd. Voc.: w/ Voc. Fig. 2

C G

pret - ty lit - tle pill. I've learned some things a - bout my - self I wish I did - n't

Gtr. 2

let ring *let ring* *let ring* *let ring*

Gtr. 1

let ring *let ring*

Dm7

know. ____ You gave __

let ring ---- let ring ---- let ring ---- let ring ---- let ring ---- let ring ---

let ring ---------- let ring -

Chorus

Gtr. 3: w/ Rhy. Fig. 1 (2 1/2 times)

Gtrs. 1 & 2 tacet

Dm7 Dm7/C

__ me an eight - page, __ a, let - ter, ____ from __ front to back, __ writ - ten

let ring ----------

Bm7♭5 B♭maj7

in your fa - v'rite col - ors: blood ____ and black. ____ You choose __

Dm7 Dm7/C Bm7♭5

___ your words _ as care - ful - ly as you'd choose __ your own _ grave stone. _ You may lay there _ and hate me, bet-ter than

*Gtr. 4

mf
w/ fingers

*Wurlitzer elec. pno. arr. for gtr.

B♭maj7 Dm7 Dm7/C

be - in' a - lone. __ Had to ____ fight your way in, got to fight your way out. Ain't no

Bm7♭5 B♭maj7

fool ____ like __ the one __ you love, _ now let me hear _ you, hear you, hear you __ shout.

**Gtr. 5 (slight dist.)

mf
w/ wah-wah

Gtr. 4

Gtr. 3

Lap Steel Solo
Half-time feel

Gtrs. 2 & 3 tacet

Gm F Am7

Voc. Fig. 2

(Ah.)

Gtr. 5

Bkgd. Voc.: w/ Voc. Fig. 2 (2 times)

Dm Dm7/C B♭ F

End Voc. Fig. 2

Gtr. 5

Gtr. 2

w/ fingers

A7 Dm Dm7/C B♭

H.H.
don't pick

F A7 Dm Dm7/C

let ring

End half-time feel

B♭ F A7

(Ah.)

let ring

Verse

Gtr. 5 tacet

Dm7

3. Lay there and hate me, cold as a stone. I just hope it's bet-ter than

w/ pick

C G

sit-tin' a - lone. Nev - er trust a wom - an who loves

Gtr. 2

let ring *let ring* *let ring* *let ring* *let ring* *let ring*

Gtr. 1

let ring *let ring*

Bkgd. Voc.: w/ Voc. Fig. 1 (till fade)

Dm7

the blues.

let ring *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring*

let ring

Outro-Chorus

Gtr. 3: w/ Rhy. Fig. 1 (4 times)

Gtr. 1 tacet

Dm7 Dm7/C Bm7♭5

Gave me an eight-page let-ter, front _ and back, writ-ten in your fa-v'rite col-ors: __ blood _

B♭maj7 Dm7

and black. _ You choose _ your words _ as care - ful as __ you'd choose _

Gtr. 2

Dm7/C Bm7♭5

__ your own __ grave __ stone. Lay there __ and hate _ me, bet - ter than _

B♭maj7 Dm7

be - in' a - lone. _____ Got to fight your way in, now you got to figh _

Dm7/C Bm7♭5

___ your way out. ___ Ain't no fool _ like the fool you love, so

B♭maj7 Dm7

let me hear _ you, _ let ___ me hear _ you shout. I said, let me hear _ you,

Dm7/C Bm7♭5 B♭maj7

let me hear _ you, let ___ me hear ___ you _____ shout. ___ Yeah, _ yeah. ___

Begin fade

Dm7 Dm7/C

___ You just lay there ___

Gtr. 2

Gtr. 3

Bm7♭5 B♭maj7

with an eight - page let - ter,

1 1/2

Gtr. 3: w/ Rhy. Fig. 1

Dm7 Dm7/C

in your fa - v'rite col - ors:

blood and black.

Gtr. 2

1 1/2 1 1/2

Bm7♭5 B♭maj7

Fade out

8va

Why Must You Always Dress in Black

Words and Music by Ben Harper, Jason Mozersky, Jordan Richardson and Jesse Ingalls

Gtr. 2: Open Em tuning:
(low to high) E-B-E-G-B-E

Intro

Fast ♩ = 193 (♩. ♩. = ♪ ♪ ♪)

*E7

Play 3 times

Gtr. 1 (dist.)

Riff A **End Riff A**

mf
w/ fingers

1/2 1/2

*Chord symbols reflect implied harmony.

Gtr. 1: w/ Riff A (8 times)

**Gtr. 2 (dist.)

mf
w/ fingers
w/ slide

**Lap steel arr. for gtr.

steady gliss.

G5 A5 G5 E7 G5 A5 G5 E7

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Riff B

G5 A5 G5 E7

End Riff B

G5 A5 G5 E7

Verse

Gtr. 1: w/ Riff A (6 times)

G5 A5 G5 E7

G5 A5 G5 E7

1. You may be a cheap date, but my ther - a - py's ex - pen - sive as

Gtr. 2: w/ Riff B (4 times)

G5 A5 G5 E7

G5 A5 G5 E7

hell. Then you pay

G5 A5 G5 E7

G5 A5 G5 E7

a psy - chic heal - er who let you know things aren't real - ly work - in' out so well.

G5 A5 G5 E7

G5 A5 G5 E7

To -

Gtr. 2

Riff C

Gtr. 1

End Riff C

A7

mor-row's shin - in' off ___ our face, _ yes - ter-day's _ shad - ow _ is at ___ our back. _

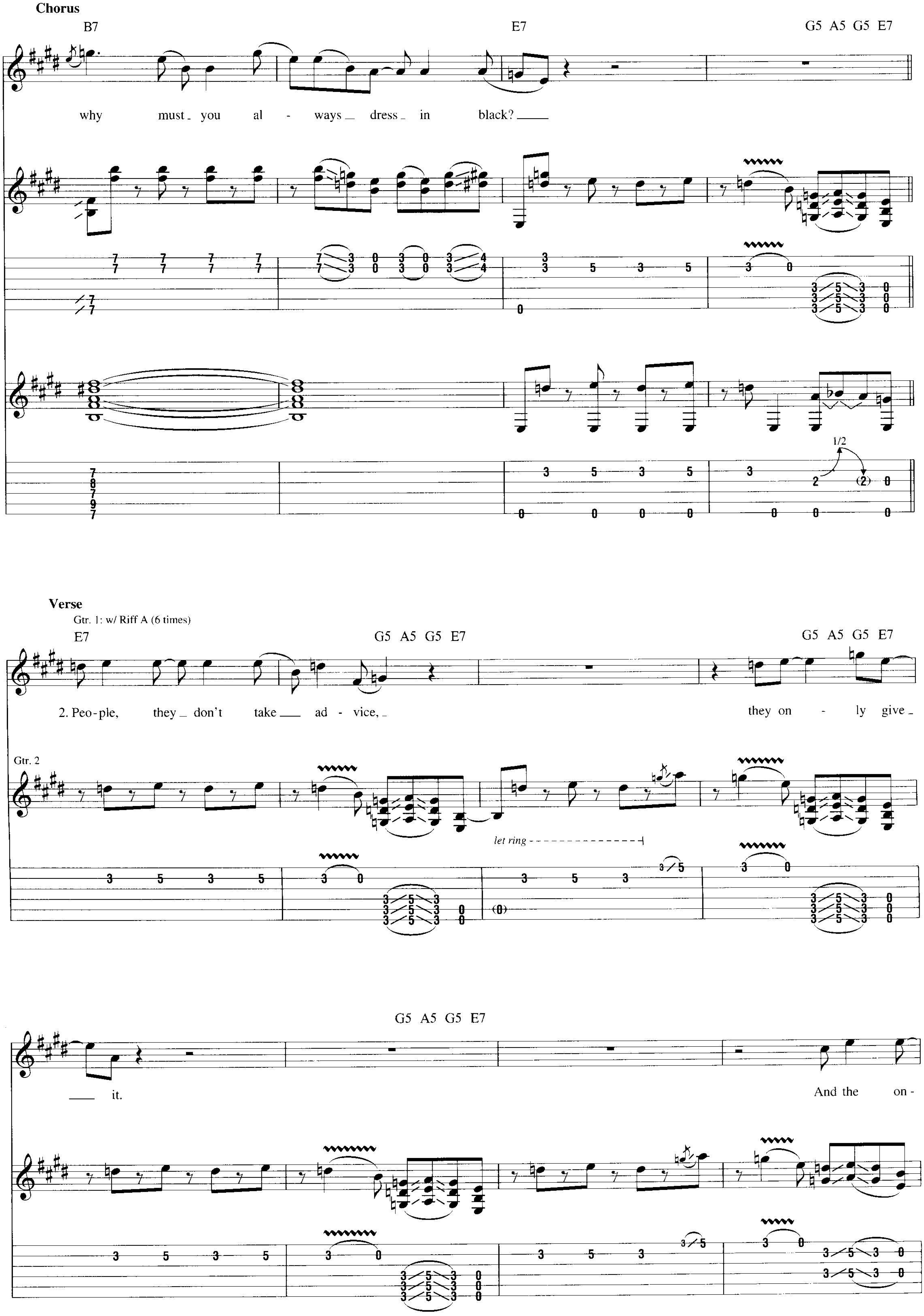
1/2

E7 G5 A5 G5 E7 A5 G5 A5

___ at our back. ___ So, _____

3

1/2


Chorus
B7
E7
G5 A5 G5 E7
why must you al - ways dress in black?
1/2
Verse
Gtr. 1: w/ Riff A (6 times)
E7
G5 A5 G5 E7
G5 A5 G5 E7
2. Peo-ple, they don't take ad - vice,
they on - ly give
Gtr. 2
let ring
G5 A5 G5 E7
it.
And the on -

G5 A5 G5 E7

G5 A5 G5 E7

- ly way _ you're ev - er gon - na learn _____ is to live _

Gtr. 1: w/ Riff B (2 times)

G5 A5 G5 E7

G5

___ it. ___ So ___ what, you

A7

spent your young - er years _____ par - lay - ing on the wrong _ side _____ of the track, _

Gtr. 1

1/2 1/2

Gtr. 2

E7 G5 A5 G5 E7 A5

of the track. Well,

Chorus

B7 E7

why, why must you al - ways dress in black?

Verse

G5 A5 G5 E7 G5 A5 G5 E7

3. If you have ___ to lie, _____ do it quick -

Riff D **End Riff D**

Gtr. 1: w/ Riff D (5 times)

- ly and as thor - ough - ly as you can, _____

Gtr. 2

*Sung as even eighth-notes.

G5 A5 G5 E7 G5 A5 G5 E7

as you can. ___ This morn - in' I

G5 A5 G5 E7

G5 A5 G5 E7

woke up slow, feel-ing like a shell of a man.

Gtr. 1: w/ Riff A (2 times)

G5 A5 G5 E7

G5

A7

"Don't blame me for us," you cried. Oh, cut me

Gtr. 2

Gtr. 1

E7 G5 A5 G5 E7 G5 A5

some slack, cut me some slack. And tell me, why,

Chorus

B7 E7

why must you al - ways dress in

let ring

Guitar Solo

Gtr. 2 tacet

*E7

black?

Gtr. 1

w/ slide

*Chord symbols reflect harmony implied by bass, next 38 meas

A7

8va

E7

loco

B7

Gtr. 1 tacet

A7

E7

Verse

E7

4. She wore high heels, the ones that could pierce your heart.

Just 'cause you go down in his - t'ry does - n't mean you're real - ly all that smart.

A7

Like Rob-ert E. Lee, you're at ___ your best __ when un - der ___

Gtr. 1

E7

___ at - tack, ___ un - der at - tack. ___

Chorus

B7 E7

Why _ must _ you al - ways dress _ in black. __

Gtr. 2

Gtr. 1

G5 A5 G5 E7

G5 A5 G5 E7

5. You call _

1/2

Verse

E7

G5 A5 G5 E7

G5 A5 G5 E7

_ in sick _ on Mon-day, Tues-day _ you show _ up late. Wednes -

G5 A5 G5 E7

G5 E5 G5 E5

day ___ you _ left ear - ly, Thurs-day you fight with a boss you hate. ___

A7

Fri - day _ you up ___ and quit, ___ Sat-ur - day you want your old ___

E7 G5 A5 G5 E7 A5

job back, old job back. A,

steady gliss.

Chorus

B7 E7 B7/E

Sun-day morn - in' you wake up all dressed in

E7

black. Why must_ you al - ways _____ dress_ in black?_

steady gliss.

Outro-Lap Steel Solo

E7

(7)

1/2

steady gliss.

steady gliss.

steady gliss.

steady gliss.

3

3

(5)

2 3

0

3

3

3

(3)

0

3

5

3 5

1/2

1/2

1/2

steady gliss.

3

(5)

(5)

4

3

5

(5)

3

5

3

2 4

(4)

2

6

(6)

4

3

0

3

5

3

5

3

0

2

(2)

0

B7

(3)

0

0

10/12

(12)

10

12

0

0

5

3

0

2

(2)

0

1/2

7

7

8

7

9

7

E7

G5 A5 G5 E7

G5 A5 G5 E7

1/2

1/2

G5 A5 G5 E7

rit.

rit.

1/2

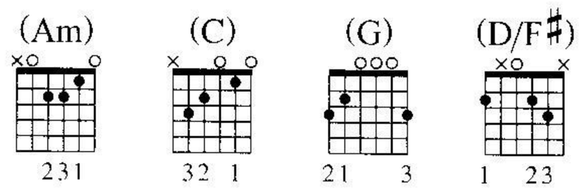
E5

N.C.

w/o slide

Skin Thin

Words and Music by Ben Harper, Jason Mozersky, Jordan Richardson and Jesse Ingalls



Gtrs. 1 & 2: Tune down 2 1/2 steps:
(low to high) B-E-A-D-F♯-B

Gtrs. 3 & 4: Capo VII

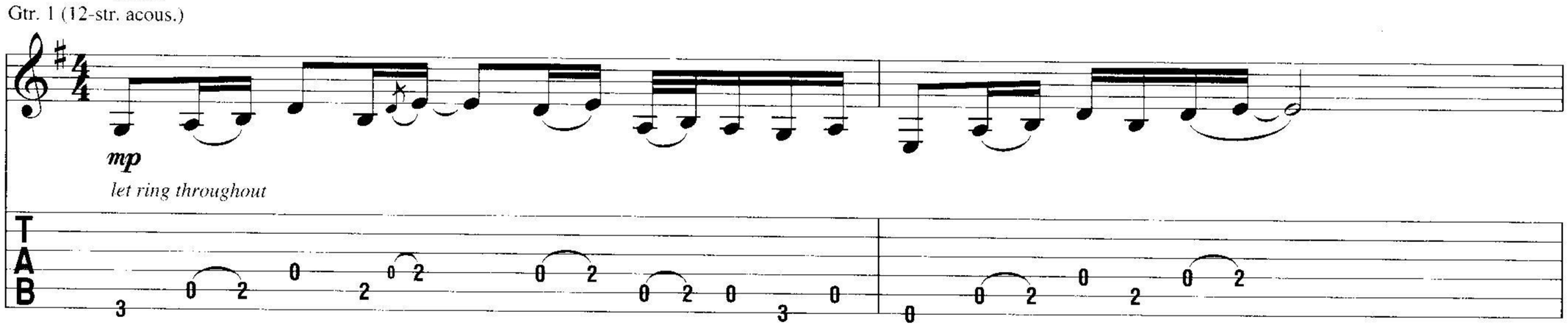
Intro

Moderately slow ♩ = 69

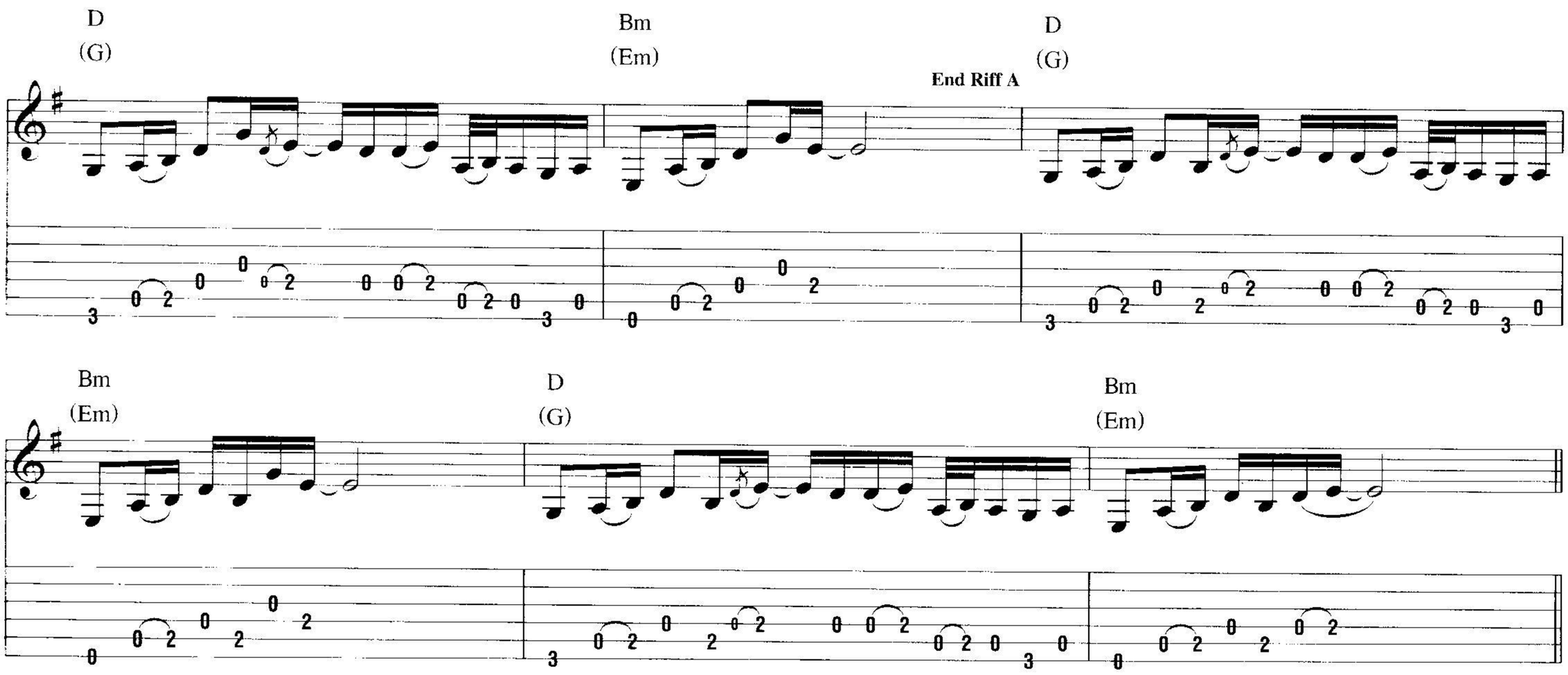
D
*(G)

Riff A

Gtr. 1 (12-str. acous.)

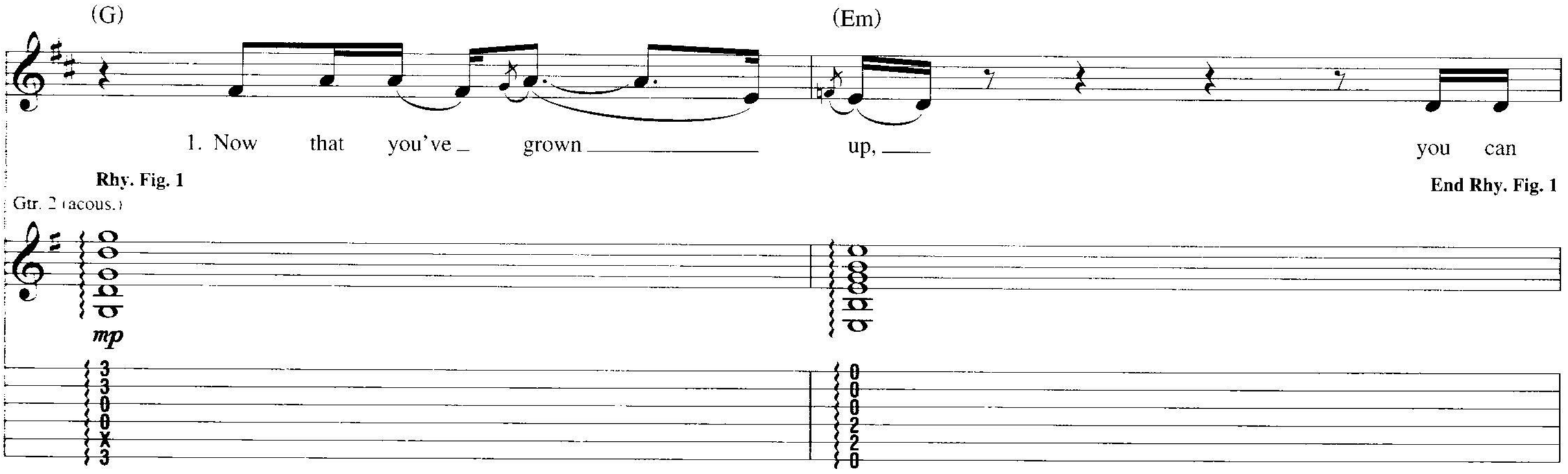


*Symbols in parentheses represent chord names respective to detuned and capoed guitars.
Symbols above reflect actual sounding chords. Capoed fret is "0" in tab.
Chord symbols reflect implied harmony.



Verse

Gtr. 1: w/ Riff A (2 times)



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Gtr. 2: w/ Rhy. Fig. 1 (3 times)

D (G) | Bm (Em) | D (G)

fi - n'ly learn ___ to be ___ a child. ___ We made it to ___ the end -

Bm (Em) | D (G) | Bm (Em)

___ of the world, - but we'll nev - er make it out ___ a - live. ___

Chorus

G (C) | D (G) | F♯m (Bm) | Bm (Em) | G (C) | D (G)

Skin ___ thin. - I breathe out, - you breathe - in, - but the days - seem so long. -

Rhy. Fig. 2A

*Gtrs. 2 & 3

*Gtr. 3 (acous.), played *mf*.
Composite arrangement

Rhy. Fig. 2

Gtr. 1

Asus2 (Dsus2) | A (D) | G (C) | D (G) | F♯m (Bm) | Bm (Em)

___ Skin ___ thin, - blood ___ a - gain. ___

End Rhy. Fig. 2A

End Rhy. Fig.

G (C) | D (G) | Asus2 (Dsus2) | Em (Am) | G (C)

It's all I can do to hold on. We're just skin

Interlude

Gtr. 1: w/ Riff A
Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 3 tacet

D (G) | Bm (Em) | D (G) | Bm (Em)

thin.

Gtr. 4 (elec.)

p
w/ clean tone
let ring throughout

Verse

Gtr. 1: w/ Riff A (2 times)
Gtr. 2: w/ Rhy. Fig. 1 (4 times)

D (G) | Bm (Em) | D (G)

2. Al-ways knew if we did-n't have each oth-er, we'd have noth-in' at all.

Bm
(Em)

D
(G)

Bm
(Em)

But you were al - ways

brave e - nough

D
(G)

Bm
(Em)

to live like you could nev - er fall.

𝄋 Chorus

Gtr. 1: w/ Rhy. Fig. 2
Gtrs. 2 & 3: w/ Rhy. Fig. 2A
Gtr. 4 tacet

G
(C)

D
(G)

F♯m
(Bm)

Bm
(Em)

G
(C)

D
(G)

Skin thin,

I breathe out, you breathe in,

but the days seem so long.
but the days they seem so long.

1. (Ah,
2. (Ah,

ah.
skin

Asus
(Dsus2)

A
(D)

G
(C)

D
(G)

F♯m
(Bm)

Bm
(Em)

long.

Skin thin,

blood a - gain.

thin.

Ah.
Ah.

To Coda

G (C) | D (G) | Asus2 (Dsus2) | A (D) | Asus4 (Dsus4) | A (D)

It's all I can do to hold on, on. hold Life's just

ah.) skin thin.

Gtrs. 2 & 3

(1st time, cont. in slashes)

Gtr. 1

3

Guitar Solo

(Am) (C) (G) (D/F♯)

Rhy. Fig. 3 **End Rhy. Fig. 3**

Gtrs. 2 & 3

on.

Gtr. 5 (elec.)

mf

w/ dist. & E-bow

Gtr. 1

Gtrs. 2 & 3: w/ Rhy. Fig. 3 (2 times)

Em (Am) G (C) D (G) A/C♯ (D/F♯)

Em (Am) G (C) D (G) A/C♯ (D/F♯) (Am) (C)

Gtrs. 2 & 3

(cont. in notation)

Verse

Gtr. 1: w/ Riff A (2 times)

D (G) Bm (Em)

Gtr. 5 tacet

3. Now that we've grown up,

Gtr. 5

p

Gtrs. 2 & 3

Gtrs. 2 & 3 tacet

D (G) | Bm (Em) | D (G)

can fi - n'ly learn to be a child. Uh, good friends be -

D.S. al Coda

Bm (Em) | D (G) | Bm (Em)

hind me, but ghosts up a - head for miles and miles.

Coda

Outro

Gtr. 1: w/ Riff A (1 1/2 times)
Gtrs. 2 & 3 tacet

Em (Am) | G (C) | D (G) | Bm (Em)

skin thin.

skin thin.)

Gtr. 4

D (G) | Bm (Em) | D (G) | Bm (Em)

Gtr. 4

p

Gtr. 4 tacet

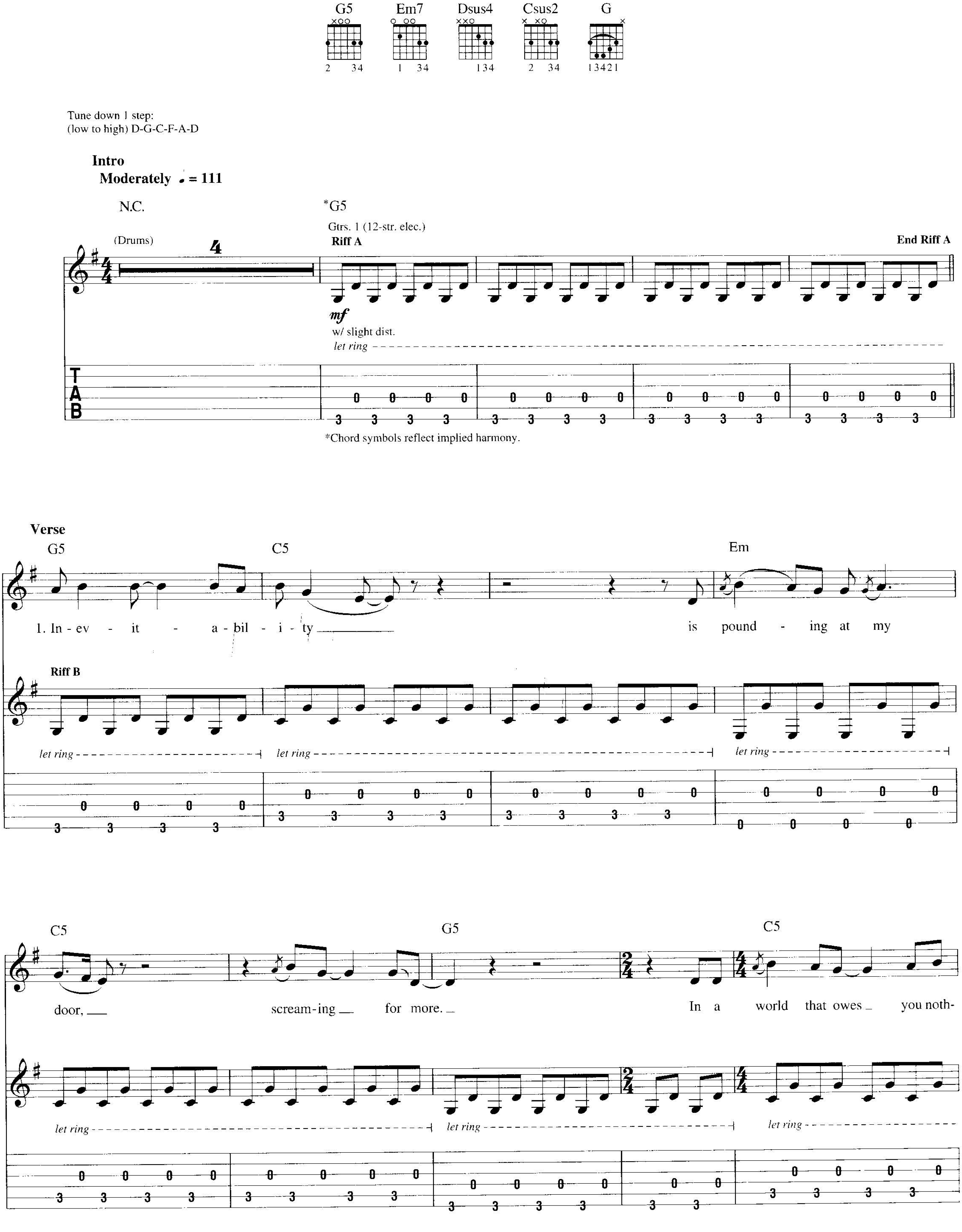
D (G) | Bm (Em)

Gtr. 1

rit.

Fly One Time

Words and Music by Ben Harper, Jason Mozersky, Jordan Richardson and Jesse Ingalls



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Em C5

ing you give ev - er - y - thing, ev-'ry-thing.

End Riff B

let ring let ring let ring

Chorus

G5 Gsus2 G G5 Gsus2 G G5 Gsus2 G Gsus2 G5

And now I'm caught in be - tween,

Rhy. Fig. 1 **End Rhy. Fig. 1**

*Gtrs. 1 & 2

*Gtr. 2 (acous.) played *mf*.
Composite arrangement

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Gsus2 G G5 Gsus2 G G5 Gsus2 G Gsus2 G5

what I can't leave

Csus2 C6sus2 Cmaj7sus2 Csus2 C6sus2 Cmaj7sus2 Csus2 C6sus2 Cmaj7sus2 C6sus2 Csus2

be - hind and a,

Rhy. Fig. 2 **End Rhy. Fig. 2**

Gtrs. 1 & 2

sim.

Gtrs. 1 & 2: w/ Rhy. Fig. 2

C6sus2 Cmaj7sus2 Csus2 C6sus2 Cmaj7sus2 Csus2 C6sus2 Cmaj7sus2 C6sus2 Csus2

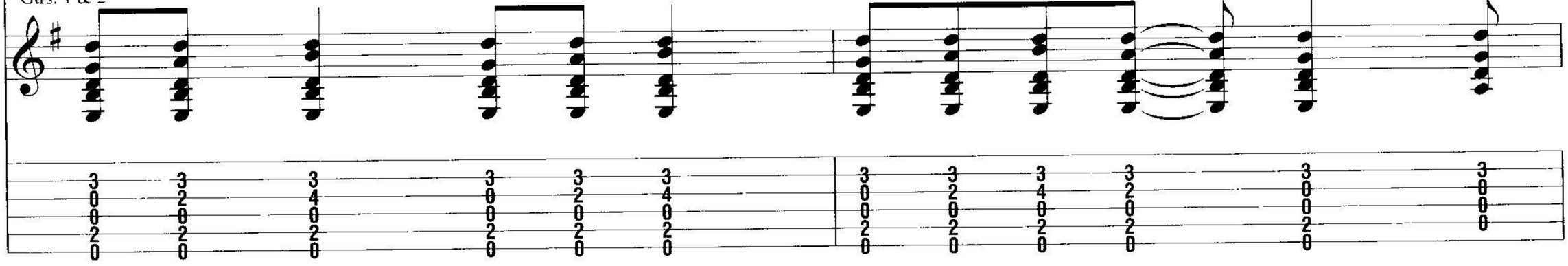
what ___ I may ___ nev - er find. ___

Em7 E7sus4 E7(no3rd) Em7 E7sus4 E7(no3rd) Em7 E7sus4 E7(no3rd) E7sus4 Em7

___ So fly ___ one ___

Rhy. Fig. 3 **End Rhy. Fig. 3**

Gtrs. 1 & 2



Gtrs. 1 & 2: w/ Rhy. Fig. 2

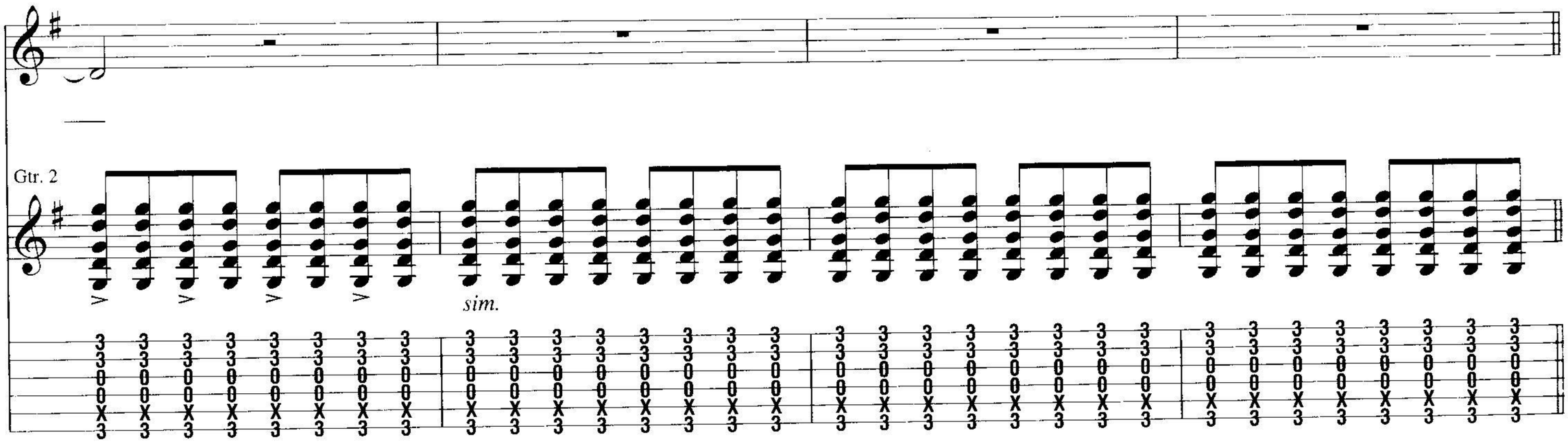
Csus2 C6sus2 Cmaj7sus2 Csus2 C6sus2 Cmaj7sus2 Csus2 C6sus2 Cmaj7sus2 C6sus2 Csus2

___ time, ___ fly ___ one ___ time. ___

Interlude

Gtr. 1: w/ Riff A

G5

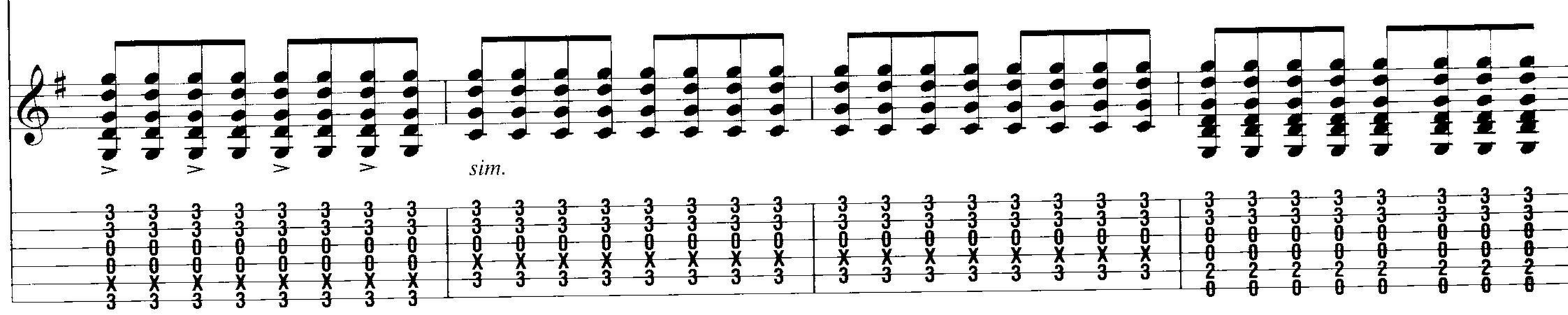


Verse

Gtr. 1: w/ Riff B

G5 Csus2 Em7

2. Stand - ing ___ at ___ the edge ___ of your life. ___



Csus2 G5 Csus2

___ at the edge ___ of ___ our lives. ___ Don't hold _____ on. _

sim.

Em7 Csus2

_____ There's _ no fight - ing __ back the years, _ so hard ____ to un - learn

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

G5 Gsus2 G G5 Gsus2 G G5 Gsus2 G Gsus2 G5

fears. Now you're caught ___ be - tween __

Gsus2 G G5 Gsus2 G G5 Gsus2 G Gsus2 G5

___ what you can't ____ leave ____ be -

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)

Csus2 C6sus2 Cmaj7sus2 Csus2 C6sus2 Cmaj7sus2 Csus2 C6sus2 Cmaj7sus2 C6sus2 Csus2

- hind _____ and

C6sus2 Cmaj7sus2 Csus2 C6sus2 Cmaj7sus2 Csus2 C6sus2 Cmaj7sus2 C6sus2 Csus2

all _____ that you may _____ nev - er ____ find. __

Gtrs. 1 & 2: w/ Rhy. Fig. 3

Em7 E7sus4 E7(no3rd) Em7 E7sus4 E7(no3rd) Em7 E7sus4 E7(no3rd) E7sus4 Em7

So

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Csus2 C6sus2 Cmaj7sus2 Csus2 C6sus2 Cmaj7sus2 Csus2 C6sus2 Cmaj7sus2 C6sus2 Csus2

fly, just fly. Just fly

Gtr. 3 (dist.)

mf

w/ dist.

A7/C♯

Bridge

G5

Rhy. Fig. 4

Gtr. 2

one time. I see you so

Gtrs. 1 & 2

Gtr. 1

(Gtr. 2, cont. in slashes)

Gtr. 3

f

let ring

Em7 Dsus4

clear - ly, so clear - ly, up so

Csus2 End Rhy. Fig. 4

Gtr. 2: w/ Rhy. Fig. 4

G5

high. I see you up, so

Em7 Dsus4

clear - ly, up, so clear - ly,

*Sung behind the beat.

Gtr. 2: w/ Rhy. Fig. 4 (last 2 meas.)

Csus2

up so high, so high.

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

G5 Gsus2 G G5 Gsus2 G G5 Gsus2 G Gsus2 G5

Oo, ____ now you're caught ____ in - be -

Riff C

Gtr. 3

Gtr. 4 (elec.)

f

w/ dist.

Gsus2 G G5 Gsus2 G G5 Gsus2 G5 Gsus2 G5

tween ____ what you can't ____ leave ____

End Riff C

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)

Csus2 C6sus2 Cmaj7sus2 Csus2 C6sus2 Cmaj7sus2 Csus2 C6sus2 Cmaj7sus2 C6sus2 Csus2

be - hind

Gtr. 3: w/ Riff C (6 times)

C6sus2 Cmaj7sus2 Csus2 C6sus2 Cmaj7sus2 Csus2 C6sus2 Cmaj7sus2 C6sus2 Csus2

and a, what you may, what we

Gtr. 4

let ring

Gtrs. 1 & 2: w/ Rhy. Fig. 3

Em7 E7sus4 E7(no3rd) Em7 E7sus4 E7(no3rd) Em7 E7sus4 E7(no3rd) E7sus4 Em7

may nev - er find. So fly.

let ring

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Csus2 C6sus2 Cmaj7sus2 Csus2 C6sus2 Cmaj7sus2 Csus2 C6sus2 Cmaj7sus2 C6sus2 Csus2

so fly one

let ring

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

G5 Gsus2 G G5 Gsus2 G G5 Gsus2 G Gsus2 G5

time.

let ring

Gsus2 G G5 Gsus2 G G5 Gsus2 G Gsus2 G5

So clear - ly,

let ring

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)

Csus2 C6sus2 Cmaj7sus2 Csus2 C6sus2 Cmaj7sus2 Csus2 C6sus2 Cmaj7sus2 C6sus2 Csus2

so clear - ly, so

C6sus2 Cmaj7sus2 Csus2 C6sus2 Cmaj7sus2 Csus2 C6sus2 Cmaj7sus2 C6sus2 Csus2

high. Fly one time.

let ring

Gtrs. 1 & 2: w/ Rhy. Fig. 3

Em7 E7sus4 E7(no3rd) Em7 E7sus4 E7(no3rd) Em7 E7sus4 E7(no3rd) E7sus4 Em7

Just fly one time.

let ring

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Csus2 C6sus2 Cmaj7sus2 Csus2 C6sus2 Cmaj7sus2 Csus2 C6sus2 Cmaj7sus2 C6sus2 Csus2

If you'd fly one,

(cont. in slashes)

Outro

Gtr. 1: w/ Riff A

G

Gtr. 4

one time. ___

Gtr. 5 (elec.)

15ma

mf

w/ dist.

Harm.

5

Pitch: G

Gtr. 3

dim.

12

Rhy. Fig. 5

End Rhy. Fig. 5

Gtr. 2

let ring

Gtr. 2: w/ Rhy. Fig. 5

Gtrs. 3 & 4 tacet

G5

Gtr. 2

15ma

Gtr. 5

Harm.

Harm.

Harm.

5

5

5

Gtr. 3

(12)

Gtr. 1

let ring

Keep It Together (So I Can Fall Apart)

Words and Music by Ben Harper, Jason Mozersky, Jordan Richardson and Jesse Ingalls

Gtr. 1: Open Fm tuning:
(low to high) F-C-F-A♭-C-F

Intro

Moderately slow ♩ = 76

F5 E♭5 D5 E♭5 B♭5 A5 B♭5 A5 B♭5 A5 B♭5 A5 F5

Rhy. Fig. 1 **End Rhy. Fig. 1**

*Gtr. 1 (elec.)

f

w/ dist. & wah-wah
w/ slide

*Lap steel arr. for gtr.

Gtr. 1: w/ Rhy. Fig. 1 (5 times)

Gtr. 2 (dist.)

E♭5 D5 E♭5 B♭5 A5 B♭5 A5 B♭5 A5 B♭5 A5 F5

f

E♭5 D5 E♭5 B♭5 A5 B♭5 A5 B♭5 A5 B♭5 A5 F5

E♭5 D5 E♭5 B♭5 A5 B♭5 A5 B♭5 A5 B♭5 A5 F5 E♭5 D5 E♭5

Yeah,

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B♭5 A5 B♭5 A5 B♭5 A5 B♭5 A5 F5 E♭5 D5 E♭5 B♭5 A5 B♭5 A5 B♭5 A5 B♭5 A5 F5

hey, hey, yeah, hey, hey, yeah.

Verse

Gtr. 1: w/ Rhy. Fig. 1 (4 times)

F5 E♭5 D5 E♭5 B♭5 A5 B♭5 A5 B♭5 A5 B♭5 A5 F5

1. I'm not sure what wor-ries me more, the

E♭5 D5 E♭5 B♭5 A5 B♭5 A5 B♭5 A5 B♭5 A5 F5

fact that I'm talk-in' to a wall or that the wall keeps an-swer-in' me.

E♭5 D5 E♭5 B♭5 A5 B♭5 A5 B♭5 A5 B♭5 A5 F5

Say-in' that I've heard it all be-fore. Nev-er

Eb5 D5 Eb5 Bb5 A5 Bb5 A5 Bb5 A5 Bb5 A5 F5

un - der - es - ti - mate how com - pli - cat - ed a sim - ple life can be. You got - ta keep it to - geth -

Chorus

F5 Eb5 Bb F

er. You got - ta keep it to - geth - er. You got - ta keep it to - geth -

Gtr. 1

wah-wah off

P.M.

Gtr. 2

Eb5 Bb F

er so I can fall a - part.

Verse

Gtr. 1: w/ Rhy. Fig. 1 (4 times)

F5 Eb5 D5 Eb5 Bb5 A5 Bb5 A5 Bb5 A5 Bb5 A5 F5

2. I know you've grown tired of try - in' to feed me.

Gtr. 2

Eb5 D5 Eb5 Bb5 A5 Bb5 A5 Bb5 A5 Bb5 A5 F5

And I know by now, my rep - u - ta - tion pre - cedes me. I

Eb5 D5 Eb5 Bb5 A5 Bb5 A5 Bb5 A5 Bb5 A5 F5

know you've grown tired of try - in' to fix me, yeah. And I know

Eb5 D5 Eb5 Bb5 A5 Bb5 A5 Bb5 A5 Bb5 A5 F5

by now my best years, they are no long - er, no long - er with me. Please keep it to - geth -

Chorus

F5 E♭ B♭ F

er. You got - ta keep it to - geth - er. You got - ta keep it to - geth-

Gtr. 1

Gtr. 2

E♭ B♭ F

er so, so I can fall a - part. You got - ta keep it to - geth-

Eb Bb F

er. You got-ta keep it to-geth - er. Please keep it to-geth-

Eb Bb F

er so I can fall a - part.

Interlude

*F5 Eb5 D5 Db5 F5 Eb5

Huh,huh.

p

mp *p* w/ fingers

*Chord symbols reflect overall harmony.

D5 Db5 F5 Eb5 D5 Db5

You got-ta keep it to-geth-er. Please keep it to-

8va

F5 E♭5 D5 D♭5

geth - er. You got - ta keep it so I can

(4) (4) 9 12 (12) 14 16 12

0 0

8va

18 16 (16)

3

2

1

F5 E♭5 D5 D♭5

fall a - part, so I can fall a, fall a - part, fall a - part.

3 3 3 3

(12) 12 (12) 10 10 12 10 8 10 (10) 9 9 7 7 5

0 0 0

8va loco

16 13 15 13 15 13 15 15 17 15 13 15

F5 Eb5 D5 Db5

Mm.

let ring

5

8va

pp *mp* *let ring -*

F5 Eb5 D5 Db5

loco

let ring

pp *mp*

F5 Eb5 D5 Db5

8va

F5 Eb5 D5 Db5

8va

3

loco

mf

8va

(16)

F5 Eb5 D5 Db5

P.M.

8va

3

loco

pp

F5 Eb5 D5 Db5

p

(12)

cresc. poco a poco

P.M.

F5 E♭5 D5 D♭5

mp

P.M. *let ring* - ┤

mp

P.M.

F5 E♭5 D5 D♭5

You got - ta keep it to - geth -

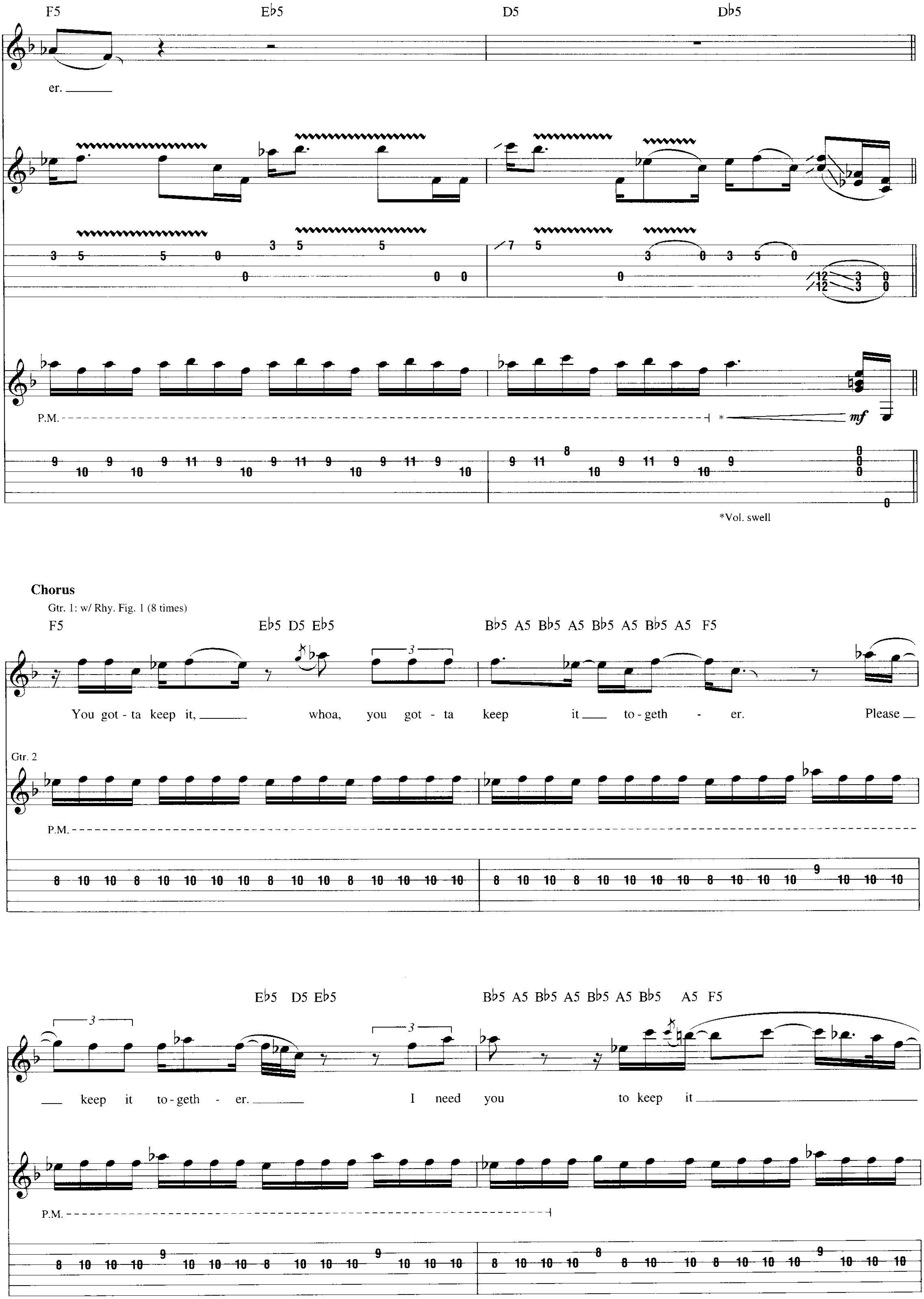
mf

P.M. - - ┤ P.M. - - ┤

P.M.

er. You got - ta keep it to - geth - er, keep it to - geth -

P.M.


F5 E♭5 D5 D♭5
er.
P.M.
*Vol. swell
Chorus
Gtr. 1: w/ Rhy. Fig. 1 (8 times)
F5 E♭5 D5 E♭5 B♭5 A5 B♭5 A5 B♭5 A5 B♭5 A5 F5
You got-ta keep it, whoa, you got-ta keep it to-geth-er. Please
Gtr. 2
P.M.
E♭5 D5 E♭5 B♭5 A5 B♭5 A5 B♭5 A5 B♭5 A5 F5
keep it to-geth-er. I need you to keep it
P.M.

Eb5 D5 Eb5 Bb5 A5 Bb5 A5 Bb5 A5 Bb5 A5 F5

to - geth - er so I can fall a - part, so I can fall,

Eb5 D5 Eb5 Bb5 A5 Bb5 A5 Bb5 A5 Bb5 A5 F5

fall a - part. I mean fall a - part. Keep it to - geth -

let ring

let ring

Eb5 D5 Eb5 Bb5 A5 Bb5 A5 Bb5 A5 Bb5 A5 F5

er, please, please keep it to - geth - er. I need

Eb5 D5 Eb5 Bb5 A5 Bb5 A5 Bb5 A5 F5

you, I need you, I'm ask - in' you, I'm ask - in' you to keep it to -

Eb5 D5 Eb5 Bb5 A5 Bb5 A5 Bb5 A5 Bb5 A5 F5

- geth - er so that I, so that I can, so that I can

fall, fall, so I can fall a - part.

Eb5 D5 Eb5 Bb5 A5 Bb5 A5 Bb5 A5 Bb5 A5 F5

Outro

F5 *Eb5 D5 Db5 C5 F5

Hey.

Gtr. 1

Gtr. 2

*Chord symbols implied by bass till end.

Boots Like These

Words and Music by Ben Harper, Jason Mozersky, Jordan Richardson and Jesse Ingalls

Intro

Moderately ♩ = 110

N.C. E E5

Yes! 1. To-

Gtr. 1 (dist.)

f

*+1/4

*Bend neck

Verse

**N.C. (E5) G5 (E5) G5

night I'm go - in' to lose my mind. To - night I hope I lose my mind. To -

**N.C. (E5) G5 (E5) G5

night I'm try - in' to lose my mind. To - night we're gon - na live for - ev - er.

**Chord symbols in parentheses implied by bass throughout.

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E5 G5 E5 G5

Eas - y come, eas - y go.

E5 G5 E5 D5

Get in where you fit in, got - ta slow your road.

Interlude

*E5

2. To -

w/ fuzz

*Chord symbols reflect implied harmony.

Verse

E5

night I wan - na lose my mind. To - night I'm try-in' to lose my mind. To - night I hope I lose my mind. To-

night we're gon - na live__ for - ev - er. To - night_ we're gon - na live for - ev - er.

N.C.

Nev - er pre - tend____ to be a gam - bler.____
(Whew!)

Interlude

E5

1/2 1/2 1/2 1/2

Verse

E5

3. The smoke from your lips,_ fire from_ your hips._ She's just a slow walk - in'____

let ring

1/2

*Sung behind the beat.

___ wom-an. _____ To - night I'm try-in' to lose _ my mind. _ To - night I need _ to lose _ my mind. _ To -

N.C.

night I'm try-in' to lose _ my mind. _ To - night I'm try-in' to lose _ my mind. _ Nev - er pre-tend to be a

*Depress string behind nut.

Interlude

E5

gam - bler. _____ 4. I got - ta

Verse

E5

get out from _ in - side _ my head. _ I got - ta get out from _ in - side _ my head. _ I got - ta

get out from_ in - side_ my head. Got - ta get out from in - side_ my head. Got - ta

*w/ wah-wah

*+ = closed (toe down); ○ = open (toe up)

get out from_ in - side_ my head. Dou - ble the dose_ and I ran out - ta rope._ It's me_

___ and you a - gainst the world._ You dou - ble the dose_ and I ran out - ta rope._ It's me_

___ and you a - gainst the world._

Gtr. 2 (dist.)

p

Gtr. 1

Guitar Solo

E5

*Randomly rock wah-wah.

**w/ delay

let ring

**Set for 1 1/4 beats regeneration w/ 2 repeats.

wah-wah off

G5 E5 G5 E5 G5

9 10 (10) 13

E5 D5 E5 G5 E5 G5

13 14 14 0

pp

*Bend neck

Gtr. 2 tacet

E5 G5 E5 D5

5. You got - ta

Gtr. 1

Verse

E5

live my life to get boots like these. You got - ta live my life to get boots like these. You got - ta

Free time

rit.

live my life to get boots like these. You got - ta live my life to get boots like these.

rit.

A tempo

6. To -

Verse

E5

night I need to lose my mind. To - night I'm try - in' to lose my mind.

(E5) G5

'Night I hope_ I lose__ my mind._ To - night___ we're gon - na live, to - night we're gon - na live,

(E5) G5 (E5) G5 (E5) G5

we're gon-na live for-ev - er.

Rhy. Fig. 1 End Rhy. Fig. 1

Outro

Gtr. 1: w/ Rhy. Fig. 1 (till fade)

(E5) G5 (E5) G5

Hope I lose__ my mind._ I'm just try - in' to lose__ my mind._ I'm just

(E5) G5 (E5) G5

try - in' to lose___ my mind.___ To -

(E5) G5 (E5) G5

night I hope,__ 'night I'm try - in'

(E5) G5 (E5) (G5)

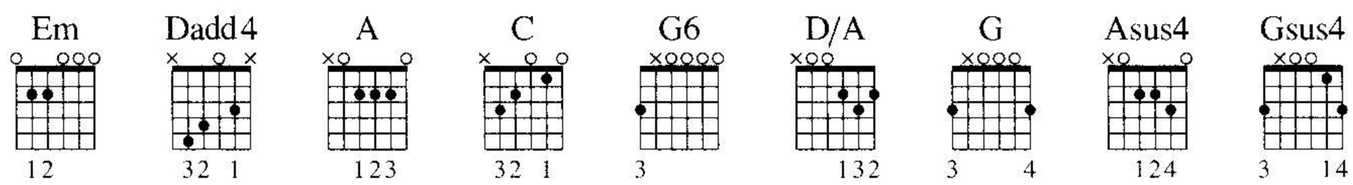
try - in' to lose, lose my mind.

Begin fade *Fade out*

10 8

The Word Suicide

Words and Music by Ben Harper, Jason Mozersky, Jordan Richardson and Jesse Ingalls



Gtrs. 1 & 5: Open Em tuning:
(low to high) E-B-E-G-B-E

Intro

Moderately ♩. = 131 (♫ = ♩ ♪³)

N.C. G D Em

(Bkwds. Voc.) 19 sec. (Drums)

1. The

*Gtr. 1 (elec.) 19 sec.

mf
w/ clean tone
w/ slide & fingers

let ring – ┤

*Lap steel arr. for gtr.

Gtr. 2 (acous.) 19 sec.

mf
let ring throughout

(cont. in slashes)

Verse

Em Dadd4 A Em C

Rhy. Fig. 1A

Gtr. 2

word su - i - cide is ir - re - spon - si - ble. Still you of -

Rhy. Fig. 1

Gtr. 1

let ring – – – – – – – – ┤ *let ring* – ┤ *let ring* – – – – – – – – ┤

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G6 D/A C G

fered to buy me a gun. What's so hard a - bout

A Asus4 Em G Gsus4 G D/A Em

sym - pa - thy? Love is a lone - ly room.

let ring let ring let ring

G Gsus4 G D/A Em

End Rhy. Fig. 1A

Love is a lone - ly room. 2. When

End Rhy. Fig. 1

let ring let ring let ring

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

Em Dadd4 A Em

out on the edge, there's just two di - rec - tions and

Gtr. 3 (elec.)

*p mf

w/ clean tone

w/ fingers

*Vol. swell

C G6 D/A

some - bod - y has to lose, I should

C G Asus4 Em

know bet - ter than to use words like "nev - er" and "hate."

G Gsus4 G D/A Em

Love is a lone - ly room.

Voc. Fig. 1 End Voc. Fig. 1

(Love is a lone - ly room.)

let ring

Bkgd. Voc.: w/ Voc. Fig. 1

G Gsus4 G D/A Em

Love is a lone ly

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times)
Gtr. 3 tacet

Em Dadd4 A Em C

room.

Gtr. 4 (elec.)

f
w/ slight dist.

G6 D/A C G

A Asus4 Em G Gsus4 G D/A Em

*Gtr. 5

G Gsus4 G D/A Em

f

w/ dist.
w/ slide

*Lap steel arr. for gtr.

Gtr. 4

Gtr. 4 tacet

Dadd4 A Em C

pp

G6 D/A C G

Gtr. 5

A Asus4 Em G Gsus4 G D/A Em

5:3

G Gsus4 G D/A Em

3. And

Verse

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: w/ Rhy. Fig. 1A (1st 4 meas.)

Gtr. 5 tacet

Em Dadd4 A Em

___ this is ___ no ___ way to live, ___ and

ppp

C G6 Dsus2/A

this is no way ___ to ___ die. ___

Gtr. 2

Gtr. 2: w/ Rhy. Fig. 1 (last 12 meas.)

C G A Asus4 Em

Who in the hell's ___ life is this ___ I'm liv - in', an - y - way? ___

Bkgd. Voc.: w/ Voc. Fig. 1 (9 times)

G Gsus4 G D/A Em

Love is a lone - ly ___ room. ___

G Gsus4 G D/A Em

Love is a lone - ly room. Love

G D/A Em

Rhy. Fig. 2A **End Rhy. Fig. 2A**

Gtr. 2

f

is a lone - ly room. Love is

Rhy. Fig. 2 **End Rhy. Fig. 2**

Gtr. 1

f

let ring *let ring*

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (6 times)

G D/A Em

a lone - ly room. Well, love is a

Gtr. 3

G D/A Em

lone - ly room, lone - ly room. Love

Rhy. Fig. 3 **End Rhy. Fig. 3**

Gtr. 3: w/ Rhy. Fig. 3 (3 times)

G D/A Em

is a lone - ly room. Love

G D/A Em

is a lone - ly room. Love is

G D/A Em

a lone - ly room. Yeah.

Gtr. 3

G D/A Em

w/ random vol. swells & delay

mp

Outro

Em Em

Gtr. 2

mp

(Love is a lone - ly room.)

Gtr. 1

mp

Gtr. 3

Em

Rhy. Fig. 4

End Rhy. Fig. 4

Riff A

End Riff A

Gtr. 2: w/ Rhy. Fig. 4 (4 times)

Riff B

End Riff B

4:3

**

*p mp

*Vol. swell

**Played behind the beat.

Gtr. 1: w/ Riff A

Gtr. 3

5:3

Gtr. 1: w/ Riff B

***

***Played as even eighth-notes.

Gtr. 3 tacet

Gtr. 1: w/ Riff A

Gtr. 1: w/ Riff B

Gtr. 2

mf

Gtr. 1: w/ Riff A

(cont. in slashes)

Em

Gtr. 2

Gtr. 1

Gtr. 3

3

4:3

p

w/ heavy reverb

mp

p

Gtr. 1 tacet

p

mp

p

4:3

mp

p

Gtr. 3

4:3 4:3

mp *p*

pp

4:3

4:3

pp

(cont. in notation)

Gtr. 3

Gtr. 2 tacet

4:3

p *mp*

Gtr. 2

let ring

Free time

Gtr. 3

4:3 4:3

mp *p* *mp* *p*

w/ bar

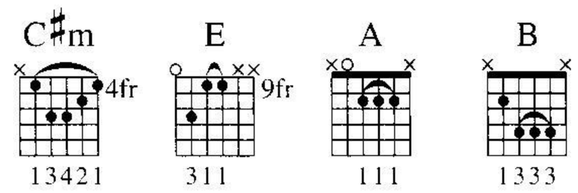
4:3 4:3 4:3

pp *p* *pp* *p* *pp*

w/ bar

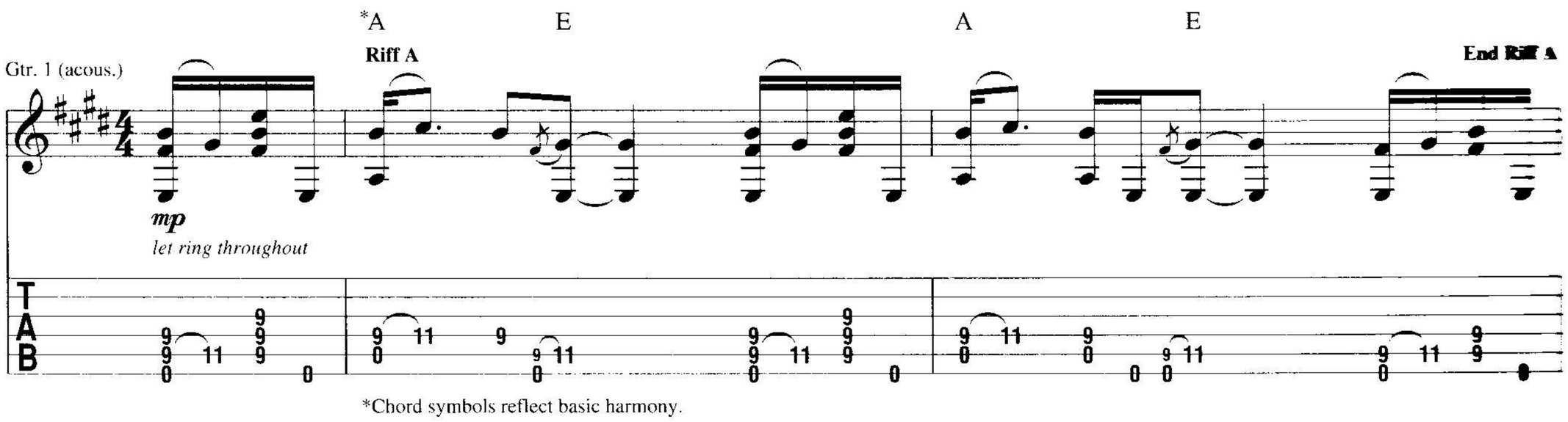
Faithfully Remain

Words and Music by Ben Harper, Jason Mozersky, Jordan Richardson and Jesse Ingalls

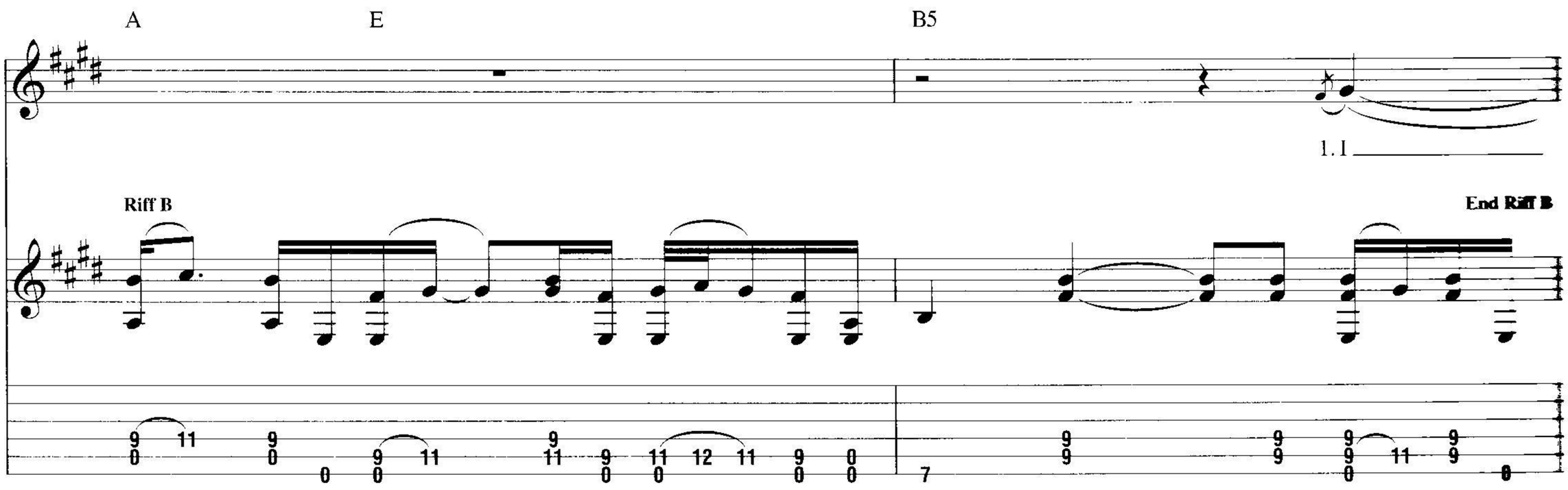


Intro

Slowly ♩ = 64

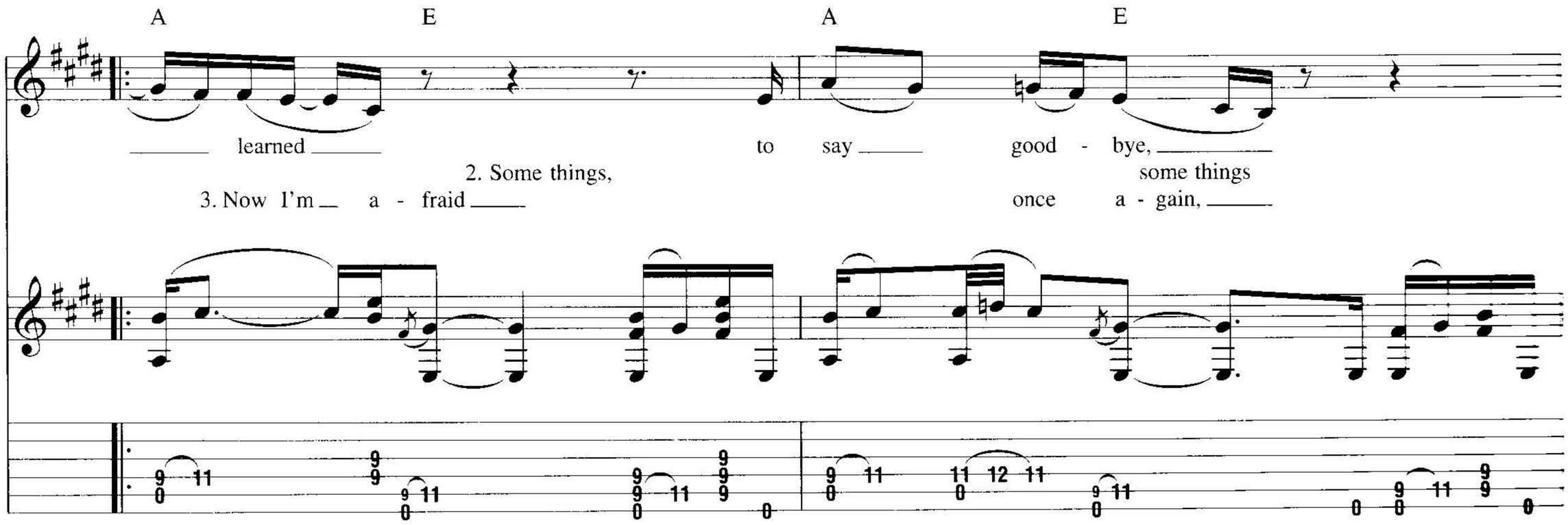


*Chord symbols reflect basic harmony.

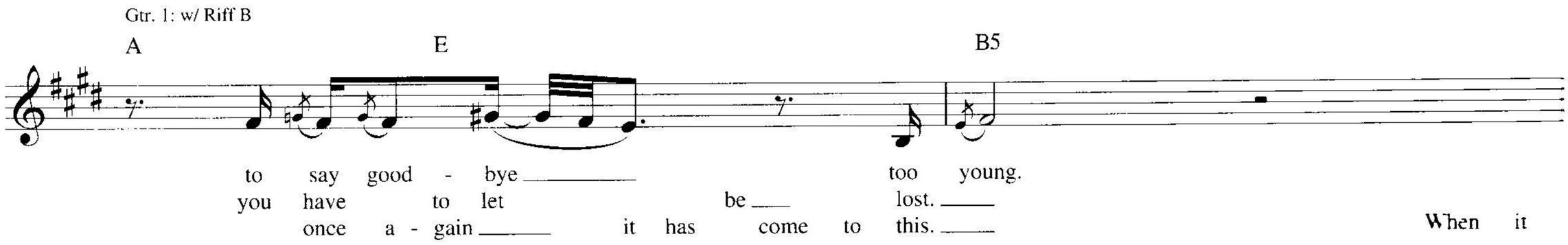


𝄋 Verse

3rd time, Gtr. 1: w/ Riff A
3rd time, Gtr. 2 tacet



Gtr. 1: w/ Riff B



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Gtr. 1: w/ Riff A

A E A E

I ___ learned ___ to duck ___ from words ___
Some ___ bat - tles, some bat - tles
all goes dark, ___ and noth - in' stays the same. ___ And

A E B

like bul - lets ___ from a ___ gun. _
you have _ to leave ___ un - fought.
now ___ I'm on - ly ___ what I ___ miss. _

Gtr. 1

Pre-Chorus

A C♯m

How _ long ___ can you pray? ___ How ___ long ___
Then the truth ___ just ___ wastes a - way ___ in all ___ we dare _ not say _
And my mem - o - ries, ___ they turn to tears, ___

mf

B E

___ can ___ you pray ___ and still not see ___ a change? _
___ and in all ___ we can't ex - plain. ___
or ___ they turn _ to fire, ___ blood ___ and ___

A5 C♯m B

I, _____ I faith-ful-ly _____ re-main. _

But I, _____ I faith-ful-ly _____ re -

pain. _____ And I, _____ I faith-ful-ly _____ re -

Rhy. Fig. 1 End Rhy. Fig. 1

1.

Asus2 A Asus2 A

_____ I faith - ful - ly ___ re - main. ___

2.

A

main. I faith - ful - ly ___ re - main. _____

*Gtr. 2 (acous.)

mf
w/ slide

*Weissenborn Hawaiian

Gtr. 1

(cont. in slashes)

Guitar Solo

C♯m E

Gtr. 1

Gtr. 2

A E

⑥ open

3

C♯m B

(cont. in notation)

D.S. al Coda

A5

Gtr. 2

pp

Gtr. 1

Coda

A

- main, _ I faith - ful - ly ___ re - main. _____ And I, __

Gtr. 1: w/ Rhy. Fig. 1

C♯m B

_____ I faith - ful - ly _____ re -

A A5 Asus2 A

main, ___ I faith - ful - ly ___ re - main, I faith - ful - ly ___ re -

Gtr. 1

Asus2 A5 E

main.